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Co-Producer: Allen Palmer
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Co-Producer: Katherine Lingenfelter
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Director: Greg Yaitanes

HOUSE

"Thunder Roadtrip"

EPISODE #7001

Written by

Doris Egan

Script # 701 Production Draft June 8, 2010

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HOUSE

Character List
Episode 7001 - Production Draft

Dr. Gregory House
Dr. Lisa Cuddy
Dr. James Wilson
Dr. Eric Foreman
Dr. Robert Chase
Dr. Remy Hadley / Thirteen
Dr. Chris Taub

Alex
Dr. Richardson
Malkin
Zander
Warren
Bouncer
Scalper One
Scalper Two
Owner
Pharmacist

HOUSE

Location List
Episode 7001 - Production Draft

INTERIORS

Princeton Plainsboro Teaching Hospital
- 4th Floor Hallway *

House's Outer Office
Cuddy's Outer Office
Clinic - Exam Room 2
Clinic - Pharmacy *
I.C.U. *
Hallway Outside Scrub Room
Doctors Lounge

House's Apartment
- Living Room
- Kitchen
- Bedroom
- Bathroom

Antoine's Restaurant
- Kitchen
- Dining Area

Bell Tower *
- Lobby
- Carillon Room *
- Elevator

Richardson's House
- Bedroom
- Bathroom *

Club

EXTERIORS

Cuddy's House
Antoine's Restaurant
- Back of Antoine's *

Bell Tower & Park
Beach
- Parking Lot

Road
Asbury Park Street
Club
- Alley Behind Club
- Secluded Area Near Club *

HOUSE

Pro·nun·ci·a·tion List
Episode 7001 – Production Draft

ondansetron.....on·dan·se·tron.....on-dan’sĕ-tron

promethazine.....pro·meth·a·zine.....prō-meth’ă-zēn

transtentorial.....trans·ten·to·ri·al.....trans’ten-tō’rē-ăl

trimethobenzamide....tri·meth·o·ben·za·mide...trī-meth’ō-ben’ză-mīd

---

ā – *day*; a – mat; ă – *a*bout; ē – *e*go; e – bed; ĕ – system; ī – everybody l*ie*s; i – h*i*p; ĭ – penc*i*l; ō – *o*val; o – got; ŏ – *o*ven; ū – fr*ui*t; u – p*u*t; ŭ – *u*pset; zh – vi*s*ion

TEASER

FADE IN:

1 INT. HOUSE'S LIVING ROOM -- MORNING (DAY 1 - SATURDAY) 1 *

Everything is still. Quiet. House's dust-covered sneakers lie on the floor. As we drift down the hall, towards...

2 INT. HOUSE'S BATHROOM -- MORNING 2 *

The hole in the wall is visible. The Vicodin bottle discarded on the floor near House's beat-up leather jacket.

3 INT. HOUSE'S BEDROOM -- MORNING 3 *

START ON TWO HANDS ENTWINED

The shades are pulled; the room is dark. House lies in bed, * looking off into the distance. We PULL BACK to find Cuddy * spooned up against him, asleep. House looks down at her; she doesn't wake up. He feels the unreality of suddenly getting what you've wanted for so long.

4 INT. HOUSE'S LIVING ROOM -- DAY 4 *

Cuddy, wearing one of House's shirts, goes through his record collection as House checks his phone messages. We hear:

WILSON (V.O.)
House, call me back.
(House erases)
House, Foreman told me you lost your patient. Call me ba--
(House erases)
House --

Hearing Wilson's voice again, House is just reaching for the erase button when Wilson says --

WILSON (V.O.) (CONT'D)
WAIT. Okay, fine, you don't wanna talk now. Just don't disappear into a black hole over this, all right? I'll see you on Monday.

As House erases it, looking amused.

CUDDY
Good friend.

HOUSE
Annoying pain in the ass.
(MORE)

4 CONTINUED: 4

HOUSE (CONT'D)
(off her look)
The two aren't mutually exclusive.

Cuddy looks at the DVDs: *

CUDDY
Cinderfella? You're a Jerry Lewis fan?

HOUSE
In French I am. That's Le Cinderfella. Guy who dubbed him there was a comedic genius.

5 OMITTED 5 *

6 INT. HOUSE'S BEDROOM -- DAY 6

In bed again, making love...

7 INT. HOUSE'S LIVING ROOM -- NIGHT 7

On the sofa, each with a glass of wine... *

HOUSE
Come on, simple math shows the whole issue is unfairly weighted in your favor.

CUDDY
It's good manners.

HOUSE
Men have to pull the seat up and then put it back down again. Women don't have to do anything. Statistically, the fair thing is for everybody to take life as they find it.

Off the two of them, happily arguing.

7A INT. HOUSE'S BEDROOM -- DAY (DAY 2 - SUNDAY) 7A*

House is playing the guitar. Cuddy's lying in bed listening. *

CUDDY *
It's beautiful... Can you stop? *

Off his look, she smiles - she wants something else. *

He tosses the guitar aside and approaches... *

8 INT. HOUSE'S LIVING ROOM -- DAY 8 *

Cuddy's on her cell phone.

CUDDY
Mom, could you keep Rachel at your place an extra day?
(beat) *
There are just some things I have to deal with.

House calls from the kitchen: *

HOUSE
You want your cereal with or without * chocolate milk? *

CUDDY
Gotta go.

She hangs up and heads for House.

9 INT. HOUSE'S BEDROOM -- NIGHT 9

They both fall back on the bed, exhausted. House's cell phone, on the nightstand, RINGS. House grabs the phone, * checks the caller ID, then answers... *

HOUSE
It's me, I'm not here, leave a message. Unless this is Wilson, in which case, I'm fine, not suicidal or on drugs, coping very well with losing my last patient, and you can feel free to carry on with your day without worry. Beep.

And he puts the phone aside, returns to kissing Cuddy, as we vaguely hear Wilson start to talk.

10 INT. HOUSE'S KITCHEN -- MORNING (DAY 3 - MONDAY) 10*

House inspects the contents of his refrigerator, dissatisfied. He hears Cuddy's footsteps behind him, turns and sees her dressed to leave (coat over scrubs - same scrubs from series finale).

CUDDY
(a little wistful)
...It's Monday.

HOUSE
You say that as if there's some significance to the passage of time.

10 CONTINUED: 10

CUDDY
I have to go home and change. And get to work.

HOUSE
So that's it?

CUDDY
I'm hoping this is the beginning of "it."

HOUSE
(unsure)
...Yeah.

CUDDY
Relax. There's another weekend coming up in five days. And I'll see you at the hospital.

She kisses, then walks out. OFF House, thoughtful, as he looks out at his suddenly empty apartment.

11 EXT. CUDDY'S HOUSE -- DAY 11

Cuddy, wearing a pant suit and carrying a briefcase, gets into her car and starts to pull out of the driveway. As she does, she's suddenly cut off -- by House's motorcycle. She jams the brakes, climbs out and gives him a 'what's going on?' look.

HOUSE
I was thinking... We deserve a skip day.

Beat. Then...

HOUSE (CONT'D)
Climb on back, we'll ride off into the sunset. Okay, it's not nine AM yet, I'm speaking metaphorically, one might even say poetically.
(off her look)
You told me you love me. That's a life-changing event. You can't go back to work after that... for at least 72 hours...

CUDDY
...Okay.

House is thrown.

11 CONTINUED: 11

HOUSE *
Seriously? *

CUDDY *
Why not? *

HOUSE *
Because you're a workaholic. *

She grabs his second helmet and starts to put it on. *

CUDDY *
I assume you already called my new *
assistant and scammed him into *
rescheduling my day. *

HOUSE *
(bit embarrassed, bit impressed) *
Yes. I also called your nanny - *
she's gonna pick Rachel up from your *
Mom's.

CUDDY *
Well then... *

Cuddy climbs on. *

CUDDY (CONT'D)
What do I hold onto? *

HOUSE *
Whatever's convenient. *

As they roar away...

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

12 EXT. ANTOINE'S RESTAURANT -- DAY 12

House and Cuddy pull up in the parking lot of a restaurant. As they pull off their helmets:

CUDDY
Antoine's?

HOUSE
I hear it's a hard place to get into.

He starts toward the front door. Cuddy follows.

CUDDY
Nearly impossible. I had reservations three months in advance -- then I couldn't make it, had to go back on the wait list.
(puzzled)
I never heard they were open for brunch --

She cuts herself off, as they're close enough to see the place is definitely closed. She looks to House.

HOUSE
I met the sous-chef at that cooking class I took. He gave me the alarm code.

CUDDY
Nice. When did you arrange that? *

HOUSE
During one of your showers. Of course, it's only step one of today's plan.

CUDDY
"Today's plan"? You have the entire day worked out?

As House starts to walk toward the corner of the restaurant, * Cuddy follows: *

HOUSE
Four showers. *
(MORE)

12 CONTINUED: 12

HOUSE (CONT'D)
Not counting the one we took together and the one I secretly watched, that still leaves forty minutes of planning and implementation.

Cuddy's pleased. *

12A EXT. BACK OF ANTOINE'S -- DAY 12A*

They walk around the corner of the restaurant. Suddenly, * Cuddy's phone BEEPS. She looks down at the incoming text as * they continue walking. *

CUDDY *
Damn. *
(holds up phone) *
You think this really is urgent? *

HOUSE *
Your assistant's new, so... fifty- * fifty chance. If it is, he'll call * back-- *

Cuddy's phone RINGS again. *

CUDDY *
Actually, I suppose this simply * confirms that he <u>thinks</u> it's urgent. *

HOUSE *
May I? *

As House takes her phone... *

HOUSE (CONT'D) *
(English accent) *
Allo, allo. *

INTERCUT *

13 INT. CUDDY'S OUTER OFFICE -- DAY 13

ALEX, 25, Cuddy's new and slightly overwhelmed assistant, sits at the assistant's desk. *

ALEX
(confused) *
Dr. Cuddy? *

13 CONTINUED: 13

HOUSE *
(into phone)
This is Dr. Cuddy's nanny. She's feeling a bit under the weather and won't be able to come in today.

ALEX
...Oh. I hope she's all right. *
(uncertainly)
Would you mind asking her if -- *

HOUSE
(into phone)
I'm afraid she can barely get her *
head out of the loo. Terrible bug *
going around. *

CUDDY *
(sotto) *
"Loo" means the room, not the toilet.

HOUSE
(covers phone) *
How should I know? I'm not English.

ALEX
I'm sorry to disturb her, but Dr. Richardson must have the same stomach flu. He threw up in the O.R., I'm *
not sure how she'd want me to handle -- *

HOUSE *
Had you on speaker. She wants you *
to do two things: One, send him home and sterilize the O.R. Two, use your own brain for the rest of the day. Cheerio.

He hangs up and as he punches numbers into the security entry: *

HOUSE (CONT'D)
It was about puke. This is what they're bothering you with. Puke.

CUDDY *
Shame I'm here with you. *

They give each other a smile as the door opens and they enter. *

14 INT. HOUSE'S OUTER OFFICE -- DAY 14

The TEAM's gathered around the table, with a pile of folders. Each person's looking through a file. Foreman keeps glancing over toward House's office to see if he's come in yet.

14 CONTINUED: 14

TAUB
Here's one. 25-year-old man with numbness and tingling in his legs and a speech disorder, three --

FOREMAN
(cuts in)
Has anyone seen House?

TAUB
It's 10 am, I'd be worried if he was here.
(back to potential case)
25-year-old man --

FOREMAN
He was in pretty bad shape Friday. After his patient died.

CHASE
House has lost patients before. We all have. He's a big boy.

FOREMAN
You didn't see him.

A beat...

THIRTEEN
The best thing we can do for him is find him a new puzzle to solve.

TAUB
Thus bringing us back to my 25 year-old --

CHASE
(to Thirteen)
And yet you're the only person here without a potential case in front of you.

THIRTEEN
I haven't found the right one yet.

CHASE
Oh. I thought maybe it was because you were asking for a leave of absence and wouldn't have time to see a case through.

She gives Taub a look.

14 CONTINUED: (2) 14

TAUB
I didn't say anything.

CHASE
He didn't. I saw an envelope on House's desk with your name on it, so naturally I steamed it open.

TAUB
What's wrong with you? You steam an envelope to keep it secret--

FOREMAN
Which is why I just ripped it. Are you going to tell us where you're going?

There's a long beat before:

THIRTEEN
...That sure sounds like a "no".

15 INT. ANTOINE'S RESTAURANT - KITCHEN -- DAY 15

ANGLE ON A GIANT SYRINGE

A green liquid DRIPS into a large glass container of water. * We FOLLOW the drop (pureed cilantro and parsley) as it CHANGES * into a tiny green pearl and slides to the bottom, joining a * pile of other pearls.

THROUGH THE GLASS CONTAINER we see Cuddy's face, distorted * by the glass but clearly delighted -- it's like a magic trick. *

REVEAL THE ROOM. Bowls of ingredients are all over the place; * House is in the middle of cooking. *

CUDDY
That's so cool. It's actually turning into a solid as it hits the calcium chloride solution.

HOUSE
You didn't know they practice molecular gastronomy here?

CUDDY
I just heard they had good food. I don't even know what molecular gastronomy is.

As if it were the name of a TV show:

15 CONTINUED: 15

HOUSE
Cooking with Sciiiiiience.

He lifts a pile of pearls out with a strainer and dips it in cold water.

HOUSE (CONT'D)
Cold water stops the process. For dessert we're having hot ice cream.

CUDDY
Again?

She hauls herself onto one of the stainless steel tables and crosses her legs. House walks over to her, he slowly leans in over her, an arm on either side... we feel the heat... they're inches apart...

HOUSE
So why did you agree to skip day so fast?

CUDDY
Because we're having a nice--

She's cut off when House puts one of the pearls in her mouth. She tastes it... reacts with surprise and pleasure.

CUDDY (CONT'D)
Wow.

HOUSE
I know.
(then)
I'm flattered but I think there's more to it.

CUDDY
You want me to complain about work?
(something happens in her mouth)
Oh God, you break the skin and there's a burst of flavor.

HOUSE
(pleased)
I know.

CUDDY
It's liquid inside.

HOUSE
I know.

15 CONTINUED: (2) 15

She runs her tongue over her lips, tasting what's left of the pearl.

CUDDY
What's it called?

HOUSE
Fun.

House feeds her another one.

HOUSE (CONT'D)
Which clearly work isn't right now.

CUDDY
Isn't the point of this to get away from that?

HOUSE
Get away from doing it. Complaining about it... that's fun.

She smiles, then launches in...

CUDDY
Board's been on my back about expenses, Richardson's been on my back because he's basically a prisoner in the hospital, there's a bug in patient records that IT can't or won't fix.

House recognizes the name of the doctor Alex said was sick.

HOUSE
(casual)
...Richardson?

Off House...

15A INT. HOUSE'S OUTER OFFICE -- DAY 15A*

Chase is alone going through more files when the phone RINGS. Chase grabs the phone.

CHASE
Hello?

15B INT. ANTOINE'S RESTAURANT - KITCHEN -- DAY 15B*

House is now alone in the kitchen, keeping an eye on Cuddy through the serving window. As she sets up a table, he talks quietly into his phone.

15B CONTINUED: 15B

HOUSE
(quickly, concerned)
Did you know that if we don't have a neurosurgeon on the premises we can't be a level one trauma center.

INTERCUT AS NECESSARY

CHASE
Yeah.
(then)
You got a note from Thirteen--

HOUSE
Yeah? So why don't we have like five neurosurgeons?

CHASE
We had three, but Kapur retired and Nichols just took off for his daughter's wedding--

HOUSE
I have good news for you. For the next sixteen hours, you're the new neurosurgeon.

CHASE
I'm not a neurosurgeon.

HOUSE
Which only matters if you need to do neurosurgery.

CHASE
It's a hospital. The odds of having to do neurosurgery are higher than in most places.

HOUSE
If an EMT calls in with a brain or spinal trauma, divert the patient to another hospital. All you have to do is stand around and keep the E.R. open; this is an administrative problem, not a medical one.

CHASE
House, I can't--

HOUSE
Great. Glad you're on it.

And he hangs up. Off Chase--

16 INT. DOCTORS LOUNGE -- DAY 16

Thirteen's playing pool, alone. Foreman walks in. *

FOREMAN
Why are you going to Rome?
(off her look)
I found the flight information in your locker.

She returns to playing.

THIRTEEN
I love the way everyone thinks it's so quaint and childlike of me to expect a modicum of privacy around here.

FOREMAN
Your flight's tomorrow. What's so urgent in Rome?

THIRTEEN
I've always wanted to see the Coliseum. I heard they were going to tear it down to put in a Starbucks.

FOREMAN
The Buona Speranza Medical Center in Rome is doing a Huntington's trial.

THIRTEEN
I may have read about that.

FOREMAN
I know they've been doing fetal neural transplantation. I also know that their subjects have increased risk of intracranial hemorrhage. *
(she keeps playing pool)
This isn't the time to join their trial. This research is still in its infancy; so is your condition --

Thirteen stops playing, faces him. She doesn't raise her voice, but we can finally see she's really pissed.

THIRTEEN
You read my note, go through my locker, and decide to round it off by lecturing me on my life choices?

FOREMAN
I'm worried about you.

16 CONTINUED: 16

THIRTEEN
Well, that makes it all right then.

She walks out.

17 INT. ANTOINE'S RESTAURANT - DINING AREA -- DAY 17

Cuddy and House are sitting at the table. Their plates each have crabcakes with aoli sauce on top, and cilantro pearls scattered around. The room is dimly lit, just a few candles at their single table in the middle. They speak casually, comfortable with each other: *

HOUSE *
Never? *

CUDDY *
No. *

HOUSE *
Not even one time? *

CUDDY *
Sort of the definition of 'never'. *
It doesn't make me a freak. *

HOUSE *
No. Of course not. It's just... *
knowing what I know about you I'd *
just assumed --

CUDDY *
How many times have you? *

HOUSE *
Twice. *

CUDDY *
My God. Really? *

HOUSE *
Suddenly I feel so exposed. *

Suddenly lights come on all over the restaurant. *

OWNER (O.S.)
Who are you?

A MAN, 40s, walks in. His gaze moves over the empty tables and back again to House and Cuddy. They stand.

CUDDY
We know the chef; he gave us
permission to be here.

17 CONTINUED: 17

HOUSE
Well... *
(she looks to him) *
Maybe not "know him" as much as *
"followed him here and watched him
punch in the alarm code." Fifth
time I've been here for breakfast,
actually.

CUDDY
You invited me to a break-in? *

OWNER
I'm calling the police.

Cuddy can already see them in jail. She searches frantically for an excuse:

CUDDY
Don't do that. The truth is, we're
both student chefs, and we wanted
to... soak up the ambiance of this,
uh, legendary...
(oh fuck it)
RUN!

They scramble for the back door. As the owner opens his * cell phone to call 911, Cuddy turns back-- *

CUDDY (CONT'D)
Everything was delicious by the way.

And the door closes behind them. *

17A EXT. BACK OF ANTOINE'S -- DAY 17A*

House and Cuddy hurry down the alley back toward his bike, * laughing-- *

HOUSE *
(re: his condition) *
Run? *

CUDDY *
"Hobble" would have been insensitive. *

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

18 OMITTED 18*
AND AND
19 19

20 EXT. BELL TOWER -- DAY 20*

Cuddy and House are walking away from the motorcycle, across a green or park. Cuddy carries his back pack (because that's * the nice thing to do when your companion uses a cane). As * they walk, she looks inside:

HOUSE *
Okay, perfect day not gonna happen; *
no reason we can't have a perfect *
afternoon. *

CUDDY *
Brie, baguette, champagne-- *

HOUSE *
(re: his backpack) *
Thought you were being chivalrous *
but you were just being nosy. *
(off her look) *
Picnic in Paris. *

CUDDY
Why?

HOUSE
Because you wanted to go there a few years ago.

CUDDY
But I had to stay at the hospital.
(realizes)
Just like I had a reservation at Antoine's that I had to cancel. You're trying to give me the fun that I've missed the last few years?

HOUSE
Yeah.

Something about his answer makes her think there's more to this.

20 CONTINUED: 20

CUDDY
...I missed Paris because I spent days going over work and expense reports for Vogler, to keep him from firing you. And I missed Antoine's because I had to spend that evening soothing Dr. Hourani because you...
(beat; surprised)
These are the chances you screwed up.

He tentatively nods; not sure how she'll take this notion.

CUDDY (CONT'D)
You noticed?

HOUSE
When have we not noticed each other?

Beat. Then she smiles, can't help but be touched.

HOUSE (CONT'D)
(indicates bell tower)
Come on. The Eiffel Tower awaits.

Cuddy's smile fades. As House starts in that direction:

CUDDY
This is really sweet, but you don't have to do it. You'll kill yourself trying to climb 600 steps.

Off House as he keeps walking, apparently determined --

21 INT. BELL TOWER LOBBY -- DAY 21*

House presses the elevator button. *

CUDDY
Leave it to you to find the only bell tower in the Princeton area with an elevator.

As the doors open and they get on: *

HOUSE
If we flew to Paris for this we'd spend all day in airports and planes and have to deal with actual people, specifically French people -- which *
would already make it not perfect-- *

As the doors slide shut, Cuddy suddenly bolts out. The doors * finish shutting and then immediately open again. *

21 CONTINUED: 21

House steps out, finds Cuddy looking a little pale.

HOUSE (CONT'D)
You're afraid of heights?

CUDDY
Sorry about that.

HOUSE
How can I not know that?

She sits on a bench nearby.

CUDDY
There's a reason my office is on the first floor.

HOUSE
I've seen you on the lobby balcony.

He sits beside her.

CUDDY
I can look down one story, maybe two. Much higher than that, and I stay away from windows.
(beat)
Youngest Dean of Medicine. And a woman. I can't show weakness. Nobody'd think it was eccentric genius; they'd just think I'm a wimp.

House is still reviewing past data...

HOUSE
But you planned on sipping champagne at the top of the Eiffel Tower.

CUDDY
No. I was going to guzzle champagne -- and <u>then</u> go to the top of the Eiffel Tower.

A beat...

HOUSE
Cancel one bell tower.

Cuddy gives him a look, senses his disappointment...

CUDDY
No.
(MORE)

21 CONTINUED: (2) 21

CUDDY (CONT'D)
(off his look)
We've got the champagne. And I can still guzzle.

As she pulls out the bottle of champagne and pops the cork...

22 OMITTED 22*
AND AND
23 23

24 INT. CUDDY'S OUTER OFFICE -- DAY 24

Chase and Foreman enter to see Alex on the phone. He has a list of names on a pad, that he's crossing off.

ALEX
(into phone)
Could I speak to Dr. Jankowski?
(beat)
No. I don't need to disturb him in Bermuda.

FOREMAN
Everything okay?

ALEX
Dr. Cuddy's phone keeps going directly to voice mail and I need to get a neurosurgeon to replace Dr. Richardson for the day or else she's screwed and--

CHASE
I'm a neurosurgeon.

Alex looks at them, bit thrown.

ALEX
No, you're not.

CHASE
I've cut into people's heads more often than--

ALEX
You did a residency in neurosurgery at the University of Melbourne but were never board-certified.

That stops them...

FOREMAN
You've worked here for two days; how--

24 CONTINUED: 24

ALEX
Dr. Cuddy's first assignment was for me to get to know everything about Dr. House's team. And not to believe anything any of them said to me.

Chase and Foreman absorb that.

CHASE
...I am not a neurosurgeon. *

Alex reacts, how droll.

FOREMAN
Together we are.
(off Alex's curiousity)
I'm a neurologist. He's a surgeon. That covers all the bases. And your ass.

Alex considers this... not sure if that makes any sense at all...

25 INT. BELL TOWER ELEVATOR -- DAY 25

The seconds tick by as they go higher. Cuddy looks more and more nervous -- but determined.

HOUSE
(concerned) *
You okay?

CUDDY
A bit buzzed.

HOUSE
You look like you might have skipped buzzed and gone straight to hungover.

CUDDY
Shut up. I'm fine. Just let me focus.

A beat. Then Cuddy eyes the three elevator buttons: L, C, and "Tower." Suddenly she panics and jabs the "C" button. The doors open onto...

26 INT. BELL TOWER - CARILLON ROOM -- CONTINUOUS 26

Cuddy hurries out, followed by House. They're in the room below the actual open tower with its bells. No windows here. There's a big carillon (looks like a piano, but with wooden levers instead of keys), a couple of chairs, and an entry to another room. Cuddy sits down, looking unwell.

26 CONTINUED: 26

HOUSE
This is good. We're up high.
(looking around)
No windows to see that, but still.

CUDDY
I'm sorry. I tried.

House wanders over, hits a carillon key with his fist. Somewhere close but muffled, a big bell GONGS.

HOUSE
Well... that's cool.

ZANDER, male, 19, in a somewhat disheveled t-shirt, emerges from the other room. He doesn't seem bothered to see them there. Zander's not bothered by much; he's a stoner.

ZANDER
(re: the carillon)
I'm supposed to stop people from touching that.

He says it as though it were an abstract fact, not as though he were going to do anything about it. He walks over and looks more closely at Cuddy.

ZANDER (CONT'D)
Ma'am, are you okay? You look pale.

CUDDY
A little nauseated but I'll be fine.

ZANDER
Here, this'll help.

He pulls out a joint. Cuddy looks at him. He explains:

ZANDER (CONT'D)
I'm supposed to play a Bach concerto at the top of the hour. I always bake before I perform; kinda calms my nerves.

HOUSE
It does treat nausea.
(beat)
On the other hand, you are the Dean of Medicine and this is a work day, and it would be extremely irresponsible to --

Cuddy grabs the joint from his hand.

26 CONTINUED: (2) 26

CUDDY
You got a light?

27 EXT. BELL TOWER -- DAY 27

Suddenly, the first bar of Scott Joplin's "The Entertainer" rings out from the bell tower. *

Passersby glance toward the tower, confused by the sudden appearance of ragtime.

28 INT. BELL TOWER - CARILLON ROOM -- CONTINUOUS 28

House and Zander continue jamming on the carillon, playing * the well-known theme from The Sting - Zander does the first * bar: Duh-duh duh-duh duh-duh duh-DUH... House answers with * the second bar: Duh-duh duh-duh duh duh duh... *

Cuddy hovers over one single key, waits until the right * moment, then hits it, DUH! It's a joyous little piece of * music, and she's part of it.

HOUSE *
And you thought you had no musical *
talent. *

CUDDY *
It's easier than you make it look. *
With that puss you put on. *

HOUSE *
Go. Solo! *

House and Zander stop - and Cuddy bonks her note several * times - it has nothing to do with the piece, but she's * enjoying it; so are the others. *

ZANDER *
Yeah! *

Zander lights a lighter and holds it aloft. *

Cuddy gets really into her solo - starts smacking the lever * in different styles -- maybe both fists, one fist, one fist * held behind her back... maybe dances back and forth a * little... House's phone RINGS. *

CUDDY *
(stops playing) *
Don't get it. Throw it out the *
window! *

ZANDER *
There are no windows. *

28 CONTINUED: 28

HOUSE *
Then I guess I have no choice. *
(he answers; into phone) *
Bon Jour.

INTERCUT WITH:

29 INT. PPTH 4TH FLOOR HALLWAY -- CONTINUOUS 29*

Chase is on the phone.

CHASE
Cuddy's assistant decided to "use his own brain". Who put that idiot idea in his head?

HOUSE
Perhaps you could follow the same advice.

CHASE
He notified the Department of Public Health that there's no neurosurgeon on the premises.

HOUSE
(a beat; into phone)
Sounds like you have everything under control.

Chase understands that House is telling him to get things under control.

CHASE
No, I don't. You know I don't. *
What are you doing, House? When DPH *
shows up they are going to shut down *
our E.R.; you need to get in here *
and--

HOUSE *
(into phone)
Great. I have every faith in your
ability to solve this problem. *
(hangs up; to Cuddy)
Bit insulting. It's like they don't
need us at all. *
(at the carillon) *
One, two, three, four!

The three of them play. House to Cuddy: *

HOUSE (CONT'D) *
You want to go upstairs? *

(CONTINUED)

29 CONTINUED: 29

She shakes her head no. Twirls around in a dance step and hits her bonk perfectly at the end. We go out on the last note of the song. *

30 OMITTED 30*

FADE OUT: *

END OF ACT TWO

ACT THREE

FADE IN:

31 EXT. BEACH -- DAY 31

House and Cuddy sit on a deserted stretch of Jersey beach. * It's a little cool and House is trying to light the wood in * a fire pit. Each time he gets the tinder going, the wind blows it out.

A phone RINGS. House pulls out his cell phone, checks his * caller ID. *

HOUSE
Apparently I'm calling myself.
(off her look)
Better take this one; I might need me.
(into phone)
Hello, Wilson. There's no need to panic.

32 INT. HOUSE'S APARTMENT -- DAY 32

WILSON's walking around the hallway outside House's bathroom (the devastation of the removed mirror is behind him), talking on House's phone.

WILSON
Your patient died, you ignored my calls all weekend, and you apparently redecorated your bathroom with a chainsaw.

INTERCUT AS NECESSARY

HOUSE
I'm fine. I'm in denial.

WILSON
Are you back on drugs?

HOUSE
Can't hear you, got a crack pipe in * my ear. *

WILSON
House, you obviously had a stash designed to be hard to get at. You got at it. Which means you desperately wanted to get at it. Which means you took it.
(MORE)

32 CONTINUED: 32

WILSON (CONT'D)
Just tell me where you are. I can come get you.

HOUSE
Wilson. Listen to my voice. Do I sound high? Or suicidal?

WILSON
No. You sound...
(weird possibility)
...Happy. Drugs don't make you happy. Less miserable. But happy is just weird.

HOUSE
I should go, the hookers are charging me for this time.

He hangs up.

HOUSE (CONT'D)
Okay, twelfth time's the charm.

He lights a match. The wind blows it out. He gives up, sits back in the sand against a wooden bench around the fire pit. Cuddy cuddles into him. They sit like that for a beat. *

CUDDY *
This is nice. *

HOUSE *
Yes it was. *

He gets up and starts walking toward the parking lot. Cuddy follows. *

CUDDY *
Where are we going? *

HOUSE *
This is the diem. We have to carpe it. *
(off her look) *
What do you think that bonfire was to make up for? *

CUDDY *
Don't care. Just want to sit with you. *

32 CONTINUED: (2) 32

HOUSE
The beach house in Cape Cod you never got to. And the weekend in Myrtle Beach. And the week in Eleuthra.

He arrives at his bike. The parking lot is empty.

HOUSE (CONT'D)
Get on.

CUDDY
You have to get on first.

HOUSE
Not this time.
(off her look)
You also booked parasailing.

CUDDY
House, you're putting too much on this "perfect day."

HOUSE
You're scared.

CUDDY
Yes. Because I can't drive a motorcycle.

HOUSE
You didn't think you could play music.

CUDDY
House, we're having fun. That's all that matters. You don't have to put on a show.

HOUSE
(beat, then)
I've given you years of reasons not to be with me. I want to give you a day on the other side.

Off Cuddy, uncertain...

33 EXT. BEACH PARKING LOT -- DAY 33

CU ON CUDDY'S FACE

Exhilarated, gleeful, having the time of her life. PULL BACK to see she's driving House's motorcycle. He's behind, holding on, yelling to her over the wind:

33 CONTINUED: 33

HOUSE
You have to go faster, to keep us stable!

He doesn't have to ask twice. She guns the engine and for a second they do an accidental wheelie. Cuddy's eyes widen, but the motorcycle comes down again safely and... that was actually kinda cool.

HOUSE (CONT'D)
Accelerate SLOWLY!

She does. She's enjoying the hell out of this. When they reach the end of the parking lot, they turn right so she can circle back. House quickly shifts his bodyweight to keep them from going down.

HOUSE (CONT'D) *
I told you you have to countersteer -- *

She doesn't seem to hear him. She yells back: *

CUDDY *
How'm I doing? *

They whoosh by us, and as we watch them disappear into the distance: * *

HOUSE *
I'm re-thinking my atheism. *

34 INT. RICHARDSON'S HOUSE - BATHROOM -- DAY 34*

A man kneels before a toilet. This is DR. RICHARDSON, mid-40s. His shirt's open, he's in bare feet, and he's looking a little bedraggled. Thirteen and Chase stand on opposite sides of him in his small bathroom.

THIRTEEN
Look, you're the only neurosurgeon we've got. You have to suck it up and go back to the hospital.

CHASE
We're not asking you to operate. Just to be there.

RICHARDSON
Unless you can transport this toilet with me, I'm not leaving the room.

CHASE
I'll get a bucket.

34 CONTINUED: 34

RICHARDSON
You're missing my point. I ate bad sushi; I'm sick; go away.

CHASE
If we can treat the nausea, will you come back with us?

RICHARDSON
You can't. I already took promethazine. And trimethobenzamide.

Chase gives Thirteen a look; that sucks. But...

THIRTEEN
If we can treat the nausea, will you come back with us?

Now, both Richardson and Chase give Thirteen a look...

RICHARDSON
If you can treat this nausea, I'll go anywhere you want.

Off Thirteen and Chase...

35 EXT. BEACH PARKING LOT -- DAY 35

Cuddy's still driving the motorcycle, House on back. She's driving considerably better than when we last saw her.

CUDDY
Born to be wiiiiiild...

HOUSE
Ready to try shifting?

CUDDY
(nods)
Do I go up or down to get into second?

HOUSE
Up.

She squeezes the clutch and lifts her left foot, but the engine just revs --

HOUSE (CONT'D)
You're in neutral. Lift it all the way up.

She does so, and the engine falls into gear.

35 CONTINUED: 35

HOUSE (CONT'D) *
Okay, give it some more throttle -- *

Cuddy gives it more gas, but --

HOUSE (CONT'D)
After the sand!

We now see that a dusting of sand has been blown onto the parking lot from the nearby beach.

CUDDY
You said --

But the bike starts to fishtail in the sand. Cuddy fights for control, braking --

HOUSE
Don't brake!

She lets go of the brake, and the bike starts to right itself --

HOUSE (CONT'D)
Now brake!

Cuddy applies the brake, the bike starts to slow, but still skids off uncontrollably, over a berm and out of frame...

36 INT. RICHARDSON'S HOUSE - BEDROOM -- DAY 36

Thirteen and Chase are sitting on the bed, waiting to see if Richardson (who's still in the bathroom) responds to treatment. As they wait, they're playing with Richardson's video games. *

CHASE
Ondansetron's pretty extreme, isn't it? Lot of side effects.

THIRTEEN
Which he knows. On account of being a doctor. And if ever a high risk solution was justified...

CHASE
Still, we should probably monitor--

THIRTEEN
After this game.

And they continue to play for a beat before...

36 CONTINUED: 36

THIRTEEN (CONT'D)
So... you gonna ask me about this Huntington's trial? And by "ask" I mean, give me your opinion.

CHASE
No.
(beat as they continue game; then)
There is one thing, though...
(off her annoyed look)
Would you consider sleeping with me?

THIRTEEN
(a beat)
What?

CHASE
Well, this trial means you're leaving right away.
(off her look, he shrugs)
I was playing a long game. Deadlines have been moved up.

Thirteen just gives him a look. Suddenly, Richardson appears in the doorway. He seems calmer and happier.

RICHARDSON
Wow. That stuff is good.

Thirteen and Chase walk over to him.

THIRTEEN
Nausea's gone? You think you can make it to the hospital?

RICHARDSON
Uh huh.

He looks at a lamp and smiles vaguely.

RICHARDSON (CONT'D)
(stoned)
That lamp is shiny. I mean, the way it shines is shiny.

CHASE
(perfect)
I take it this is one of the side effects.

THIRTEEN
Who cares. Let's go.

36 CONTINUED: (2) 36

As they grab Richardson, who looks happily around the room as they drag him away.

37 EXT. BEACH -- DAY 37*

House and Cuddy sit together in the sand, beside the dark firepit, looking at the broken motorcycle. House has his arm around her. *

CUDDY *
(tentative, feels bad) *
I did have fun. *

He doesn't respond. Just stares at his broken bike. A long beat. *

CUDDY (CONT'D) *
I'm getting cold. *

HOUSE *
We could light the bike on fire. *

CUDDY *
Don't be like this. It was a good day. *

HOUSE *
I was aiming higher than that. *

CUDDY *
What you wanted, it wasn't possible. *

That doesn't make him feel any better. *

CUDDY (CONT'D)
Why don't we forget this whole "perfect day," go back to your place and make sweet, sweet love while watching "Cinderfella"? *

He can't help but laugh, just a bit. *

HOUSE *
Yeah. I guess I may have overplanned a little. *

He starts to get up, walking away. *

HOUSE (CONT'D)
You probably wouldn't have enjoyed Bruuuuuce anyway. *

She freezes. He keeps walking. *

37 CONTINUED: 37

CUDDY
Springsteen?

House turns back, knows he has the upper hand. *

HOUSE
Is there more than one Bruuuuuce? *
The guy I'm thinking of plays this *
little club in Asbury Park on very *
rare occasions.

CUDDY
Are you telling me he's playing there
today?
(off House)
Are you making this up? If this is
a lie I'll kill you.

HOUSE
(looks at watch)
The only problem is, we have to be
in Asbury by eight to get the
wristbands that are waiting for us.
Given the state of the bike--

CUDDY
This is the diem. Let's go. *

She grabs him and kisses him. *

HOUSE
We can still have a perfect evening.

Off House, pleased as they head for the parking lot together. *

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

38 EXT. ROAD -- DAY 38*

It's a deserted road somewhere near the Jersey shore. House and Cuddy stand by the side of the road.

CUDDY
You'd think you could get a taxi out here in sooner than 90 minutes.
(sees car far down the road)
Okay, a car's coming. Go hide behind a tree. I'll hike up my skirt a little and open another button --

HOUSE
You hide behind a tree. Sympathy's better than sex -- it works with all gender preferences. Nobody passes by a cripple with a cane.

As the car approaches, House leans on his cane pathetically. The car whizzes past.

CUDDY
Mockity mock-mock-mock.
(off his look)
Sorry. That wasn't even worthy of actual vocabulary.

As another car approaches (perhaps, a Hyundai):

HOUSE
Fine. Nobody runs over a cripple with a cane.

He moves into the middle of the road. The car screeches to a halt. WARREN, 50s, sticks his head out the window. He doesn't know what to make of this. (His wife JEAN, 40s, is in the passenger seat.)

WARREN
Um, are you in some kind of trouble? Can I help you?

CUDDY
We're doctors and we urgently need to get to Asbury Park. * *

House gives Cuddy a look; he approves. Warren looks at Jean; she nods okay. Cuddy wastes no time opening the back door.

38 CONTINUED: 38

House notices a big dog in the back seat as he climbs in warily.

39 INT. CLINIC - EXAM ROOM #2 -- DAY 39*

Taub and Thirteen hook Richardson to a banana-colored IV bag. He's staring up at the lights. *

RICHARDSON
How come I've never even met you guys? You're like the greatest guys.
(then)
You know fluorescent lights flicker at the same frequency as the human brain?

TAUB
You know the human brain doesn't flicker?

THIRTEEN
Just lie back while we rehydrate you, you'll be feeling much more clear headed soon.

As Thirteen starts the drip...

TAUB
So is today actually your last day?

THIRTEEN
Flying out tomorrow.

TAUB
How long of a leave are you actually taking?

THIRTEEN
I guess it depends.

TAUB
On the drug trial. Sounds risky.

THIRTEEN
Yadda, yadda, you don't think I should do it. Message heard.

TAUB
No, I approve.
(off her surprise)
Living fast and dying young is crap. If you have a chance to get better, I say good for you.

39 CONTINUED: 39

Off Thirteen's grateful smile...

40 EXT. ASBURY PARK STREET -- DAY 40*

The car stops, and House and Cuddy get out.

HOUSE
Thanks.
(wiping off dog hair)
Surprisingly roomy.

They walk toward a long, long line outside a club.

HOUSE (CONT'D)
(looking around)
The guy selling me the wristbands is supposed to be in a red shirt and a baseball cap.

CUDDY
How did you even know I like Bruce?

HOUSE
Telepathy? Powers of deduction? Or possibly the fact I found two tickets to his show at Giants Stadium in your trash the night I--
(off her look)
--didn't do anything and you missed the concert for some reason that had nothing to do with me.

CUDDY
(gives him a look, then:)
I've only seen Bruce at stadium shows -- *
if it weren't for the giant video screen, I wouldn't have known he was onstage. You know who's the worst - *
those people who say, "Oh, yeah, I saw him in a club the size of my living room."

HOUSE
You know who's even worse? Members of the Khmer Rouge.

CUDDY
How about members of the Khmer Rouge who say they saw Bruce in a club the size of their living room?

HOUSE
They're hypocrites on top of everything else.

40 CONTINUED: 40

CUDDY
(checks watch)
It's ten after eight. You think he might have sold them to someone else?

HOUSE
That doesn't sound like something a scalper would do.
(then, calls out)
Looking for wristbands! Who wants to take advantage of us?

Two different SCALPERS approach.

SCALPER ONE
Four hundred.

HOUSE
(are you kidding?)
Apiece?

SCALPER TWO
Three-fifty.
(before House can bargain)
But that's as low as I'm going.

HOUSE
Let's see the wristbands.

Scalper One leaves to find another buyer.

SCALPER TWO
Let's see the money.

House shows the money, but keeps it in his possession.

SCALPER TWO (CONT'D)
Pay me, and I'll get them.

HOUSE
(amused) *
You'll "get" them? Does that scam actually work?

SCALPER TWO
See that cop walking up and down the line? I'm not exactly a "licensed re-seller of tickets."

HOUSE
No. You're a con man, trying to steal seven hundred dollars from us.

40 CONTINUED: (2) 40

SCALPER TWO
(slightly offended)
I've got the wristbands. Just not here.

CUDDY
Let's just find someone else.

SCALPER TWO
Yeah, do me a favor and find someone else.

HOUSE
(aha!)
Because you don't have them. Show me the wristbands. Prove to me this isn't a con.
(off Cuddy's look, shrugs)
Point of principle.

SCALPER TWO
(to Cuddy)
This a first date?

CUDDY
(shrugs)
He's actually on his best behavior.

SCALPER TWO
(to House)
Fine. My car's around the corner.

House follows Scalper Two away...

41 EXT. SECLUDED AREA NEAR CLUB -- DAY 41*

As Scalper Two walks further on, House stops. He's getting a bad feeling about this.

SCALPER TWO
(why are you stopping?)
My car's down at the end.

HOUSE
Yeah. I think I'll find the guy who wanted four hundred.

House starts to turn. Scalper Two pulls out a gun. He's not really Scalper Two; he's Mugger One.

SCALPER TWO
Take out your wallet and drop it on the ground.

41 CONTINUED: 41

HOUSE
I hate when things are predictable.

He drops the wallet. *

SCALPER TWO
You didn't trust me.

HOUSE
Rightly! You're a mugger.

SCALPER TWO
But you had no way of knowing that. Plenty of real scalpers don't have the tickets with them. You assume the worst in people.

HOUSE
You're an idiot. If I'd trusted you and given you seven hundred bucks, I'd still be out the money.

SCALPER TWO
But you'd still have your pants.

House looks at him; Scalper Two looks back. He's serious.

SCALPER TWO (CONT'D)
Point of principle. You annoy me.

Off House, as he begins taking off his pants...

42 INT. HALLWAY OUTSIDE SCRUB ROOM -- DAY 42*

MALKIN, 40s, from the Department of Public Health, is a few steps behind Chase and Alex as they head for the OR.

ALEX
(sotto)
He's fine?

CHASE
(sotto)
Not quite yet.

ALEX
(sotto, re: Malkin)
Then isn't this guy gonna shut us down? * *

CHASE *
(sotto)
Absolutely. If he finds out. *

42 CONTINUED: 42

They arrive at the doors. *

CHASE (CONT'D)
(regular tone)
Oh damn. Dr. Richardson's prepping for surgery.

MALKIN'S POV

Taub and Foreman are there. Richardson's at a sink; he turns and waves. Malkin gives Alex a look and turns back to Chase.

MALKIN
Ask him to come out. I need to talk to him.

CHASE
He's prepping for surgery.

MALKIN
So you said. But I need to confirm he is who you say he is, and that he's a licensed neurosurgeon.

CHASE
Here's his paperwork.

Chase hands Malkin a folder. Malkin looks through it...

CHASE (CONT'D)
His hospital ID's right there; you can see it's him.

MALKIN
I should still talk to him.

CHASE
You think it's his twin brother? They've already scrubbed, he'd have to re-sterilize, the patient's anesthesia would have to be adjusted--

Malkin considers; Chase is making sense.

MALKIN
(turns to Alex)
Why did you report that he wasn't here?

ALEX
(deer in headlights, then:)
...I must have misunderstood.

42 CONTINUED: (2) 42

Malkin starts to walk away; Chase breathes a sigh of relief. But...

They're interrupted by the sound of an altercation on the other side of the scrub room doors. Suddenly the doors fly open and Richardson walks out. Taub and Foreman are behind, clearly they were unable to stop him.

RICHARDSON
Why is it so hot in there?

Richardson pulls off his surgical gown... then continues to disrobe. Malkin and Alex are completely taken aback.

RICHARDSON (CONT'D)
La de da. Woodstock, baby.

Taub and Foreman give Chase a look: sorry.

MALKIN
(can't believe this)
Is he stoned?

CHASE
No, he's--

MALKIN
I'm sure you have an explanation, but I don't care. You need a doctor on the premises who can actually do neurosurgery.
(to Alex)
Tell your attending to divert all ambulances away. And start calling other hospitals to take all stabilized ICU patients. Those departments are shutting down.

Off Chase...

FADE OUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

43 INT. I.C.U. -- DAY 43*

Half the beds are now empty as we see a patient being rolled out for transport to another hospital. Malkin observes. *

44 INT. HOUSE'S OUTER OFFICE -- DAY 44*

The team's here. Richardson's sprawled in a chair, still high. Thirteen enters from the hallway. *

THIRTEEN *
The E.R. and ICU are half empty, the place is crawling with people in suits looking for Cuddy, and no one can get her on the phone. *

FOREMAN *
Only thing left to do is kill Cuddy's assistant. *

Richardson suddenly gets up and starts heading for the door. Taub blocks him.

TAUB
Why don't you sit down and take it easy?

RICHARDSON
Lot to do, Dr. Taub.
(cheerfully earnest)
"Lives of great men all remind us, we can make our lives sublime."
(as Taub leads him back to his chair)
"And in passing, leave behind us, footprints on the sands of time."

Richardson starts unbuttoning his shirt. Taub tries to stop him. Richardson cheerfully bats his hand away.

TAUB
What is it with the naked thing? Are you a secret nudist?

Chase considers Richardson, annoyed.

CHASE
He should be coming down by now.

44 CONTINUED: 44

RICHARDSON
(pleased)
And yet... I'm not.

Chase sits him down. Thirteen's been thinking.

THIRTEEN
What if his behavior isn't a side effect from the Ondansetron? What if it's a symptom?

CHASE
A symptom of what? Bad sushi doesn't make you high.

FOREMAN
So what causes nausea and delirium?

Taub considers, then...

TAUB
He's been stuck here in the hospital the last few days... and nobody else is sick. So it can't be environmental--

RICHARDSON
Not exactly stuck.
(giggles)
I snuck out. Freedom is my birthright. One if by land, and two if by sea --

FOREMAN
Richardson. Focus. Where did you go?

RICHARDSON
The Seafood Festival at the Convention Center.

THIRTEEN
We're screwed. The Seafood Festival has stuff from around the world, in combinations nobody ever thought of. We could be here all year.

CHASE
(to Richardson)
You had shrimp... and crab... and lobster...

Richardson nods to everything.

44 CONTINUED: (2) 44

CHASE (CONT'D)
And...?

RICHARDSON
(shrugs)
I ate whatever looked good. Only cowards ask what's in it.

Thirteen goes over to him.

THIRTEEN
Did you eat any roe? Any little eggs?

RICHARDSON
Nummy.

THIRTEEN
Toad eggs will cause nausea. And can get you high.

FOREMAN
And the anti-nausea meds could exacerbate--

TAUB
--And toad isn't seafood.

THIRTEEN
Yeah, we should tell whatever vendor thought they were being clever that they should study their taxonomy.
(off their looks)
If I'm right, the antidote is fast acting. We could get him to keep his clothes on long enough to look like a functioning neurosurgeon.

She heads off to get the antidote. Foreman follows.

45 EXT. CLUB -- DAY 45*

House (now wearing cotton pants with little sailboats all over them) leans against the wall of the club. Cuddy approaches. *

CUDDY *
Only one scalper left, he won't sell for less than $300, and my ATM card's maxed out. *

HOUSE
At least you were able to afford these awesome pants. *

(CONTINUED)

45 CONTINUED: 45

She sits down beside him. Now they're both defeated. *

HOUSE (CONT'D) *
...We can't buy two wristbands. But we could still buy one.

She realizes what he's saying.

CUDDY
Thank you. But I'm not going in without you.

HOUSE
You've been waiting years for this.

CUDDY
It's not the only thing I've been waiting years for. Either we both go in, or...
(thinks)
Or I go in and try to sneak you through a back door.

House just shakes his head. Cuddy knows he right. After a beat, a smile grows on her face...

CUDDY (CONT'D)
Or... we could have fun...

Off Cuddy, a plan brewing...

46 INT. CLINIC - PHARMACY -- DAY 46*

Foreman and Thirteen are talking with the PHARMACIST.

PHARMACIST
We have it in stock. But you know it costs four thousand dollars, right? You'll have to get it okayed by insurance.

Foreman and Thirteen look at each other. Then:

FOREMAN
You're new here, aren't you?
(off Pharmacist's nod)
You don't know Dr. House. You don't know his reputation.
(off the Pharmacist)
Money makes no difference to him when it comes to saving lives.

The Pharmacist considers and accepts and goes away. Thirteen looks after him:

46 CONTINUED: 46

FOREMAN (CONT'D)
I'm sorry that I read your note.
(off her look)
And looked in your locker.

THIRTEEN
(shrugs)
You get used to that kind of thing around here.

FOREMAN
(awkward)
Do you have anyone going with you to Rome?

THIRTEEN
Is that your passive aggressive way of asking if I'm seeing someone else?

FOREMAN
I hope you are.
(off her look)
I mean, I hope you have someone with you. If I'm scared about this, I * can't imagine how you must feel. * You shouldn't be alone -- at least through the initial surgery. If you want, I could fly over for a few days. Friends.

She absorbs the significance of this.

THIRTEEN
I appreciate the offer, but I'll be okay.
(smiles)
I guess we took the long way round to being friends.

It's a sweet moment. Off this...

47 EXT. ALLEY BEHIND CLUB -- NIGHT 47

There's an open door in the back, where roadies are carrying in equipment and extra lighting. A couple of BOUNCERS are there.

House and Cuddy walk confidently up to them, Cuddy leading the way. She flips open her wallet to show her hospital ID, and flips it closed again so quickly that it'd be hard to get a good look at her name.

47 CONTINUED: 47

CUDDY
(re: House)
I'm Dr. Banting, Clarence Clemons's physician. We'll need seating where we can have a close view of Mr. Clemons during the course of the event.

The Bouncers look at each other.

BOUNCER
(to House)
And you are?

CUDDY
He's Dr. Best, he's here to assist me in case of emergency.

BOUNCER
(skeptical)
You have interesting taste in pants, Doctor Best. Can I see your ID?

HOUSE
I'd gladly give you my ID if you had some decent security around here. I just got mugged in your parking lot. You think I'd wear these pants of my own free will?

BOUNCER
I can't let you in without ID.

CUDDY
Look, if you want the Big Man to die from diabetic shock just because his doctor got mugged - we can leave the medication here and you can try to administer it.

The bouncers look to each other; one shrugs and the other steps aside to let them pass. As House and Cuddy head inside, trying to contain their glee...

FADE OUT:

END OF ACT FIVE

ACT SIX

FADE IN:

48 INT. I.C.U. -- NIGHT 48*

Alex is reporting to Malkin. *

ALEX *
Mercy doesn't have enough room in *
their I.C.U. to handle the overflow, *
so-- *

CHASE (O.S.) *
Don't worry about it. *

They turn to find Chase, Thirteen, and Richardson approaching. *

CHASE (CONT'D) *
I believe you wanted to talk to Dr. *
Richardson, our neurosurgeon. *

RICHARDSON *
(extends hand)
Sorry we met under such trying
circumstances. I hope you'll restore
our rating as a level-one trauma
center, and re-open the E.R. and ICU
immediately.

Malkin's a little taken aback.

THIRTEEN
An accidental case of poisoning.
Dr. Richardson's been treated, and
is ready to resume work.

Malkin regards Richardson warily. To Richardson:

MALKIN
Touch your nose with your index
finger. And tell me how you'd treat
a cerebral contusion.

RICHARDSON
Confusion? Who's confused?
(he grins)
Just kidding.
(touches nose with left hand)
I'd watch for edema --
(touches nose with right hand)
And transtentorial herniation --

Malkin cuts him off.

48 CONTINUED: 48

MALKIN
Good enough.
(to Alex)
Turn it around.

He walks away. Alex is stunned.

ALEX
Just like that? Shut down, re-open...

CHASE
Looks like you're gonna be here late.
Next time, avoid responsibility.

Chase and Thirteen walk away. We follow them:

CHASE (CONT'D)
Cake?
(off her look)
Taub thought we should have a little party to see you off properly. He gets sentimental about these things.

THIRTEEN
(smiles)
I never should have flashed him.

A beat, as they walk on...

CHASE
Speaking of which... earlier today I asked you about having sex. You gave me a look that almost certainly could only mean no.
(then)
On the other hand, I'd be remiss if I didn't follow up and confirm.
(she gives him that same look)
See, that's the same look. So if it didn't mean no the first time, then--

THIRTEEN
No. No, no, no.

CHASE
Okay. No pressure.

THIRTEEN
Does that method ever work?

Chase shrugs, and smiles at a bittersweet memory.

CHASE
At least once.

49 INT. CLUB -- NIGHT 49

House and Cuddy are standing stage-side. Right up front. Both of them are pretty happy right now.

CUDDY
Weird, my phone hasn't rung all day.

HOUSE
...Yeah.

She pulls it out of her pocket, looks at it, then shows it to House.

CUDDY
Twenty seven messages. And it's on silent.

HOUSE
I might have accidentally done that when I called your assistant.
(off her look)
I also might have called my office and your mom to tell them to call me if there was an actual emergency that you could do something about... in case I accidentally put your phone on silent.
(off her look)
And you didn't notice you didn't get a phone call for eight hours?

She shrugs; he's got her.

HOUSE (CONT'D)
You gonna call?

CUDDY
Nah. I just want to take a picture. So I can tell all my friends that I saw Bruce in a club the size of my living room.

Cuddy takes a picture with her phone. Turns to House... She hesitates, then...

CUDDY (CONT'D)
Can I ask you something? You didn't tell Wilson about us.
(MORE)

49 CONTINUED: 49

CUDDY (CONT'D)
(then)
You didn't want to go to work today; you refused to let me talk to the office; you left your team on their own. You worked really hard to keep us in a perfect bubble for as long as you could. I wondered why.

HOUSE
(we've been over this)
To remind you how to have fun.

CUDDY
I had fun. But I think you did it as much for you as for me.
(off his silence)
I think to you the hospital is reality, and in your world, reality and happiness don't mix.

House sees where this is going, isn't comfortable talking about it.

HOUSE
Is this conversation fun?
(off her look)
So you expect me to block your driveway tomorrow?

CUDDY
I expect you to want to.

HOUSE
I'm perfectly okay with happiness. In fact, if you'd like to make me happier, there's just time for a quickie in the bathroom --

CUDDY
You can handle anything else. Even pain -- you hate it, but you're not afraid; you're used to it. You're only afraid when you're happy. You just don't expect it to last.

HOUSE
(why are you doing this?)
Because it doesn't. Not just in my case; it doesn't last for anybody.

49 CONTINUED: (2) 49

CUDDY
Maybe you haven't noticed -- whatever this thing is between us, it started a long time ago, it's lasted for years. I don't think it's gonna go away because we finally decided to get closer.

He gives her a look - he hates to admit it but what she's saying is reassuring.

CUDDY (CONT'D)
(same tone)
And I am up for that quickie.

As House looks at her, hoping she's serious, the two Bouncers appear at their table.

BOUNCER
Dr. Banting, Dr. Best.

HOUSE
Not now; we were just about to cure cancer. Metaphorically.

The Bouncer points to a man, standing on the opposite side of the stage.

BOUNCER
You see that man over there? He's Clarence Clemons's doctor. Hey, good news. Clarence doesn't have diabetes.

As House and Cuddy get led away...

50 EXT. CLUB -- NIGHT 50

House and Cuddy exit and the door is closed behind them, just as we hear the beginning of the crowd cheering (apparently the band is coming onstage). The line's gone; everybody else is inside. They're appropriately devastated.

HOUSE
Technically, you're still closer to him than you were at those stadium shows.

She puts her head against the wall of the building.

CUDDY
I can tell from the vibration that it's "Born To Run."

50 CONTINUED: 50

HOUSE
You enjoy. I'll call a cab.

He moves further away to make the call.

51 INT. HOUSE'S OUTER OFFICE -- NIGHT 51

There's a cake on the table reading "Mazel Tov Ephraim". *
Chase and Taub are waiting when Foreman enters. *

FOREMAN
You guys know where Thirteen is?

TAUB
She was supposed to be here fifteen minutes ago. So were you.

CHASE
What's going on?

FOREMAN
She's not going to Rome.

TAUB
(puzzled)
Do you mean she changed her mind, or...?

FOREMAN
She didn't change her mind. I called the hospital in Rome to see when she was scheduled for surgery --

CHASE
Why?

FOREMAN
It doesn't matter. The point is, she's not even in the trial. They've never heard of her.

A beat, as Taub and Chase take this in.

CHASE
Then where's she going?

Off the silence...

52 EXT. PARK WITH BELL TOWER -- NIGHT 52

We're at the same park/campus spot where the bell tower is. *
It's quiet, late at night. A bus pulls up. *

52 CONTINUED: 52

Cuddy and House step off; it's been a very long day. As they walk away:

CUDDY
Are you sure we get off here? I think the next stop's closer.

HOUSE
We cut across campus, catch the C line.

He says it cheerfully. Cuddy looks at him, a bit curious.

CUDDY
How can you be so reasonable about this? An hour wait for a bus; we have to walk across half the campus, with your leg; we miss Bruce...
(a thought strikes; suspicious)
You like his music too, right?

HOUSE
(not so much)
Sure.
(off her look)
I could recite lyrics.

CUDDY
(suspicious)
Go ahead.

He seems to be searching his memory. Then he recalls one:

HOUSE
"Ain't that America, home of the free; little pink houses for you and m--"

She smacks him (not hard) on the shoulder.

CUDDY
That's John Cougar Mellencamp. Are you insane? They have nothing in common. What kind of person-- What was I thinking? I got drunk, I got stoned, I lied, I broke into places, I got thrown out of places--
(stops)
Why are you smiling?

He stops, he looks down at her and he is indeed smiling.

HOUSE
I'm happy, remember?

(CONTINUED)

52 CONTINUED: (2) 52

Because he's thinking of them, not the small stuff. She gets it. She can't help smiling back, and the anger drains away. They kiss. It's a long kiss.

The CARILLON starts to ring out a melody. After a moment, Cuddy pulls back. She whispers:

CUDDY
Am I insane, or are the bells playing "Born to Run"?

HOUSE
You're insane.

CUDDY
(listens)
No I'm not.
(realizes)
And this wasn't the right bus stop, was it?

HOUSE
No?

She kisses him again. Then pulls away long enough to say:

CUDDY
I think we just had a perfect moment.

He smiles. She smiles back. As they resume kissing, her cell phone RINGS.

HOUSE
What's wrong with you? You gonna get that; might be important.

She smiles, takes out her phone.

CUDDY
Hello?

As they join hands and start walking across the park, away from camera:

ALEX (V.O.)
(excited)
We had a crisis, had to shut down the E.R. and all the ICU patients were scheduled for--

CUDDY
Alex. Is everything okay now?

52 CONTINUED: (3) 52

ALEX (V.O.)
Yeah.

CUDDY
Then the rest can wait.

She hangs up. And as they continue off...

HOUSE
So. Tomorrow?

CUDDY
(no happy-ending promises)
I don't know.

But it's okay.

FADE OUT:

END OF SHOW